

VOL. V.

NO. 8.

The cover features a central rectangular frame with a background of vertical lines that create a perspective effect, receding towards a horizon. The title is written in a large, ornate, blackletter-style font. The word 'AMERICAN' is arched over 'JOURNAL'. 'OF' is in a smaller font between 'JOURNAL' and 'PHOTOGRAPHY'. 'PHOTOGRAPHY' is the largest word in the title. Below it, 'AND' is in a small font, followed by 'PHOTOGRAPHERS' and 'PRICE CURRENT' in large, bold, sans-serif capital letters. A small decorative flourish separates the title from the month. 'AUGUST.' is enclosed in a rectangular box with decorative ends. Below this, 'PUBLISHED BY' is in a small, arched font. 'THOS. H. MC COLLIN' is in a larger, bold, sans-serif font. Below the name, '635 ARCH ST' is in a small box, and 'PHILADELPHIA.' is in a small box with decorative ends. The entire cover is framed by a decorative border with corner ornaments.

AMERICAN JOURNAL
OF
PHOTOGRAPHY
AND
PHOTOGRAPHERS'
PRICE CURRENT

AUGUST.

PUBLISHED BY
THOS. H. MC COLLIN
635 ARCH ST
PHILADELPHIA.

Published Monthly at 50 Cts. per Year, in Advance. Single Copies, 10 Cts.

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11-84

AMERICAN JOURNAL OF PHOTOGRAPHY.

Published by THOS. H. McCOLLIN.

VOL. 5.

PHILADELPHIA, AUGUST, 1884.

No. 8.

AMERICAN JOURNAL OF PHOTOGRAPHY

—PUBLISHED MONTHLY—

At Fifty Cents, per Annum, in Advance.

Photographic Lenses and Their Working Qualities.

By ELLERSLIE WALLACE, JR.

The lens, as that part of the photographers' apparatus, which is directly concerned in the formation of the image, has always claimed a large share of attention, and very justly so. Good pictures without good lenses are impossibilities, and we may go farther yet, and say that since different kinds of photographic work demand lenses specially adapted to them, the subject should be carefully thought over before purchasing this most important part of the photographic outfit.

The wonderful improvements of modern photography have been made both in the optical and chemical parts of the art. At the time of the discovery of the Daguerreotype, in 1839, very imperfectly corrected meniscus lenses with small stops were the only ones in use, and it was not long before the best optical talent of the day was devoted to the making of some form of lens that might admit more light and so shorten the time of exposure, inasmuch as it did not then seem likely that further sensitiveness from chemical preparations could be expected. Every photographer knows that this search was successful, and that to Petzval must be given the honor of having invented the portrait lens, and that, too, in so perfect a form that, practically speaking, no change has been made in his model to the present time.

So much for rapid lenses. But improvements also soon began to be made in the slower forms used for Landscape, Architecture, and Copying. After the chemical achromatism of the single or meniscus lens had been thoroughly accomplished, this instrument was still felt to be greatly wanting in power to give images free from the unsightly "barrel-shaped distortion" so noticeable in architectural photography and in copying. Petzval again stepped forward here with his "Orthoscopic" lens, as it was termed. This, however, could not be considered as great a success as his Portrait Lens, for in the endeavor to get rid of the barrel-shaped distortion, he went too far, so that the new instrument gave decided distortion of just the opposite character *i. e.*, of the hour glass or letter X form. Notwithstanding this defect, the Orthoscopic Lens was largely used, and its very defects became in some cases, great practical advantages. For instance, in photographing architecture at close quarters, even a lens giving a mathematically correct image, like our modern "Symmetricals," will distort perpendicular lines inwards when the camera is tilted up, as it always has to be, in order to get in the whole of the subject. The Orthoscopic, with its hour-glass or outward distortion just met this case, for the two distortions being of an opposite character, neutralized each other, and the lines appeared straight. This is alluded to in the text-books of the time.

The single lens, or achromatic meniscus, however, was not abandoned. As time went on, superior methods of achromatizing were brought into use, and the lens always remained a favorite with landscape photographers from its

simplicity of construction and consequent cheapness, and its power of giving a brilliant and sharp image, to which, the fact of its having but two reflecting surfaces materially contributed. This is seen still more clearly when the lens is compared with such an instrument as Dallmeyer's Triplet, which has no less than six reflecting surfaces, there being three separate achromatic combinations. Much excellent work has been done with the Triplet, but it is now entirely superseded by lenses of the Rectilinear and Symmetrical form, which not only dispense with the third or dispersing combination, but can also be used with full aperture for instantaneous exposures—a thing impossible in the Triplet.

The old French firm of Jamin & Darlot made a very serviceable lens, intended for both portraits and views. The front lens of this system was a meniscus instead of plano convex as in the Petzval model, and so arranged in its mount, that when intended for views, its concave face was turned towards the view, the back combination of the portrait system having meanwhile been removed. A separate set of stops for the view lens was supplied, together with a small supplementary attachment which could be applied to the meniscus and shortened its focus by several inches. Here then was a combination giving three separate lenses of different foci, each of which was excellent for its purpose, and the price comparatively low. The successors to the above firm now manufacture lenses on somewhat the same principle, but provided with a larger number of combinations, and more free from distortion.

The fact of the Darlot lenses being sold at a lower price than most of the other well-known photographic lenses, might induce some people to imagine that they were inferior in quality. We wish it to be distinctly understood that this is by no means the case. They are most reliable and excellent instruments, and for very many purposes are the equal of any thing now in the market. All who have worked with them agree to their superior qualities, and where it is desired to have a large stock of

lenses of different kinds (which we have dwelt upon before), a great saving may be effected by the purchase of these most excellent instruments.

There are two most admirable modifications of the single lens, which are largely used in England, but seem not to have attracted the notice they well deserve in this country. One is the "Wide-Angle Landscape" lens of Dallmeyer, and the other, Grubb's "Aplanatic." The former is composed of a single meniscus combination of three different lenses. This has led to its being frequently confounded with the Triplet, (by the same maker) before mentioned. Of course, it is an entirely different instrument, inasmuch as it is a *bona fide* single lens. Its working qualities, however, are exceedingly fine, and owing to its peculiar construction, which allows the stop to stand much nearer to its face than in the ordinary form, its angle of view is very wide. The No. 2 instrument of this style, with an equivalent focus of $8\frac{1}{2}$ inches, covers a plate $8\frac{1}{2} \times 6\frac{1}{2}$ inches most perfectly, with a large stop. It is by far the best lens of its kind for landscape work proper. Grubb's "Aplanatic" is very similar, but is rather clumsily mounted.

The favorite form of lens now in use, however, for all purposes except portraiture, (and it may even be used for this under favorable conditions), is what we may term the Aplanatic Doublet. This includes such instruments as Dallmeyer's Rapid Rectilinear, Ross's Rapid Symmetrical, Voigtlander's Euryscope, Steinheil's Aplanatic, and many others which we regret to say are apt to be mere imitations of the former, and sold under some high-sounding trade name.

A lens of this description is unquestionably the nearest approach to a *universal* lens now known. In other words, supposing that an operator was limited to one lens with which to do all kinds of photography, one of these aplanatic doublets would be his choice. Its freedom from distortion renders it available for all classes of work, where straight lines have to be rendered; its capability of giving good definition with a large stop, or even with full aper-

ture makes it useful for groups, or even for portraits in a well-lighted locality, and for many kinds of instantaneous views, while the wonderful sharpness obtainable by stopping it down, fits it for all classes of subjects of "still life," even for those requiring a wide-angle, for it will be found that the sizes of plate catalogued (at least by all respectable makers), are those for a *medium stop*, while the lens, by the use of still smaller stops, will cover plates nearly a size larger than it is guaranteed to do: *e. g.* The 8 inch Rapid Rectilinear may be made to nearly cover the $8\frac{1}{2} \times 6\frac{1}{2}$ inch plate, while catalogued for a group only on 5×4 .

These lenses, however, were not made to be used for the including of wide-angles. The construction of "wide-angle" lenses, has always been recognized as a distinct and very difficult branch of lens manufacture. The including of a wide-angle brings with it the loss of certain other valuable qualities in a lens, so that as it has often been said, the last named lenses are compromises between defects, being more or less perfect according to the skill of the maker. Among the earlier forms of these lenses, we find Sutton's "Panoramic," which was a glass globe filled with water and having a stop in the middle. As the field of this instrument was so curved that *curved glasses* had to be used for the negatives, it soon fell into disuse. The "globe" principle reappeared, however, in Harrison and Schnitzer's Globe Lens, which, as old photographers will remember, was for years after its introduction, the favorite lens for out-door work in America. Its damning defect of the "ghost" or central solarized spot, inseparable from the construction of the lens, and its high price, rendered it comparatively easy to be superseded by Dallmeyer's "Wide-Angle Rectilinear," by Zentmayer's Lens, Busch's "Pantascopes," and particularly by Ross's excellent "Symmetrical" lenses. Cheap and very good wide-angle lenses have also been turned out by Darlot and other opticians, but we must not, on any account, overlook our own

American lenses by Morrison and others, which rank very high in the list. All of these lenses which we have just spoken of, are doublets, and give straight lines; we have already mentioned the excellent wide-angle single meniscus of Dallmeyer.

As portraiture and instantaneous photography both demand quick-working instruments, it is of the highest importance for the photographer to know what he is about in the choice of lenses. We hope that we have made our meaning clear in respect to the working qualities of these lenses, so that a beginner, for example, might not be misled into the belief that the extreme of rapidity, sharpness, width of angle and freedom from distortion, were all to be found in any one instrument. Many mistakes are made by amateurs in selecting lenses for quick work. Bearing in mind that the amount of light admitted through the lens (consequently rapidity) is proportionate to the *square of its opening or stop*, it is self evident that no lens of the Euryscope class can compare in rapidity with a Portrait lens of the same focus, while, on the other hand, for all purposes save where the extreme of rapidity was desired, the Euryscope would be, by far, the more useful instrument, and could be used very successfully for instantaneous marine or street views in a good light, even with a plate of only medium rapidity. But for such subjects as animals, or portraits of children indoors, taken with a drop shutter, the light would, of course, be so much feebler that the operator would be driven to the use of the Portrait Lens proper.

It is by no means the least of the great advantages of the Gelatino-Bromide plate, that the sensitiveness renders many lenses capable of performing what in Wet Collodion days would have been impossible. The example just given may be again referred to. No operator would ever have thought of adapting an instantaneous drop to any other lens than a Portrait combination ten years ago, while now, even meniscus single view lenses may be so used, and, as we have before pointed out, unless very difficult subjects are attempted, the

Rapid Rectilinear, or others of its class, may safely be bought by the amateur for such instantaneous work as he will be likely to devote himself to, with the additional satisfaction of knowing that for all other purposes he is possessed of the most serviceable form of lens now in use.

To Prevent Lamp Chimneys From Cracking.

A Leipsic journal gives a method which, it asserts, will prevent lamp chimneys from cracking. The treatment will not only render lamp chimneys, tumblers and like articles more durable, but may be applied with advantage to crockery, stoneware, porcelain, etc. The chimneys, tumblers, etc., are put into a pot filled with cold water, to which some common table salt has been added; the water is well boiled over a fire and then allowed to cool slowly. When the articles are taken out and washed, they will be found to resist afterwards any sudden changes of temperature.

AUTOMATIC PHOTO PRINTER.

Conjointly with Mr. Thomas R. Wilson, of this city, Mr. Hill has contrived an automatic photo-printer, which is well adapted to the use of the professional photographer, and appears to be capable of much more satisfactory results than are usually reached by the ordinary process. All that is necessary with the apparatus referred to, is the placing in proper position of a strip of sensitized paper of the ordinary kind, and after finding out the length of time required in that particular case to secure the desired strength of color, the machine is left to complete the work assigned to it. Instead of merely printing one picture, and that under the disadvantages of having to be disturbed every few minutes to watch its progress, it proceeds with its work with a precision and accuracy which will be appreciated wherever the comparison is instituted between this remarkable contrivance and the methods now in use. It is so arranged that a dozen or more imprints can be taken from the negative without the slightest variation in shade or general effect, provided the conditions

be at all favorable. When it has once been ascertained what length of time is demanded under the existing intensity of sunlight, the printer has simply to watch for any obscuration by the clouds, and adjust the timing attachment to adapt it to the variations of the strength of the solar rays. On a bright, clear day the work of the printer is almost dispensed with, as the machine does the printing under these circumstances, in a manner superior to that of the finest expert. Patents have been applied for.

The Great International Electrical Exhibition.

This magnificent exhibition by the Franklin Institute, of Philadelphia, will be open until Saturday evening, October 11th, and will doubtless attract thousands of visitors from all parts of the civilized world.

The magnificent building in which it is to be held is situated at Lancaster avenue and Thirty-second street, and is 283 feet in length. The interior is a splendid vista of arcades and arches, and will be lighted by a blaze of electric lights equal in radiance to a *million* candles. The Electrical Fountain, in the centre of the building, will constitute a wonderful display of beautiful colorings—appearing as a combination of rainbows and colored fires. Over 1500 exhibits, all more or less wonderful, new and beautiful, will be displayed, making this the greatest Electrical Exhibition the world has ever seen.

The Government will have an exhibit, showing the apparatus employed in the various signal, coast and ordnance services.

There is an historical department, in which most of the inventions of electricians of the past will be shown.

The exhibits will be divided into twenty-nine departments, the twenty-seventh department, being devoted to "Applications of Electricity to Artistic Effects and Art Productions," will possess many charms for the cultured photographer, and we would advise all of our readers, who may have the opportunity, to visit this grandest Exposition of Electrical Science.

For the American Journal of Photography.

THE IMMENSITY OF LIGHT.

"Where is the way that light dwelleth?"—
Job xxxviii, 19.

The Art of Photography being altogether a result of the chemic action of those actinic rays which come to us in unison with the undulating luminous element which the sun gives forth, and which pervades the boundless universe, it would seem that some thoughts upon this subject of LIGHT may not be out of place in the *American Journal of Photography*.

How many photographers, skilled and accomplished in their beautiful Art, familiar with all its technicalities, and practised in its details and manipulations, are yet indifferent to the wonders of that mystic emanation without which not only their Art, but themselves, also, could have no existence in the present physical constitution of things.

We have already presented in the columns of this Journal some brief, and perhaps crude, reflections upon the "mystery of light." We now propose to consider its *Immensity: i. e.*, the universality of its presence, the boundless reaches of its influences, and the illimitable nature of its essence and its potencies.

When Herschel directed the tube of his great telescope upon the dim, nebulous radiance of the midnight heavens, that faint and almost invisible "stardust" of far-off space was revealed as the clustered splendor of myriad suns, each flinging out into the measureless realms of ether emanations of its glory; while still far, far beyond, in the inconceivably awful distance, more nebulae were revealed, whose light, though traversing immensity with a velocity so great that imagination cannot follow it, yet required *a million and four hundred thousand years* to wing its sublime and silent flight to our world from its immeasurably distant source; so that if one of those clusters of thronging suns and starry worlds of space were destroyed and annihilated *a million years ago*, the light which left its expiring

mass at that period of fiery doom or awful cataclysm in that remote age of the past, would only reach our earth to-night—a ghostly visitant from a source long perished and passed away.

But even those immensely distant nebulae, only dimly discovered by Herschel, were, in their turn, resolved into world-clusters by the larger and more powerful telescope of Lord Rosse, about a quarter of a century ago, and again, away beyond those new-discovered worlds, glimmer through the space-piercing lenses the rays from orbs still inconceivably more remote, till the tremendous thought was forced upon the souls of men that there are "worlds without number, in space without end;" that the place where "light dwelleth" is immensity, in which it pervades forever—ubiquitous, boundless and eternal.

And this wonderful, all-pervading entity, Light, is equally limitless in its essence and its powers. It is altogether incomprehensible in its nature. We have all read "ghost stories," in which were marvellous relations of phantom forms that entered through closed doors into haunted chambers of grey old mansions, but these "doings of the sprites" were common-place occurrences compared with those of the light-spectre. Let us, for example, take a common business card, and pierce it through with a pin. Now look through the aperture just formed, and what do we perceive? *A whole landscape has come through a pin-hole.* There are trees, and houses, and farms, and villages, and valleys, and mountain tops—all made visible *at once* through that opening made by a pin. Think of it. There are the unnumbered rays of light, of every conceivable tint, and hue, and blending of color, from every twig and grass-blade, and leaf, and particle of all that vast expanse of country—a perfect image of every object coming to the eye at one and the same moment, through an aperture which could be closed by a grain of sand. Tell us not that miracles are impossible, while, at any moment, we can see this miracle of Light.

But what *is* this strange thing, Light?

Is it, as Newton taught, composed of corpuscles, of little atoms of matter, or is it not *material*, but a *property* of matter only, as modern savants generally believe? No one can answer demonstratively. Nay; what is matter itself? Has anyone ever told us? No. Physicists have traced it to its *molecules*, and from these descending still further into "the infinity of littleness," have inferred the existence of its viewless "ultimate atoms," which "never touch one another," "cannot again be divided," "cannot be annihilated."

But what is an atom? That eminent scientist, the late Professor Clifford, probably knew as much as any living man about an atom; and he defined it, as nearly as we remember, as an entity, spherical or spheroid, surrounded by a flexible springy environment, having an infinite number of axes, upon which it perpetually revolves in obedience to every impulse, changing and evolving, combining and disuniting, with inconceivable velocity.

These atoms have, moreover, most wonderful potencies inherent in them. They have affinity or repulsion towards each other; they unite and combine to form all possible material things—solid, fluid, gaseous or ethereal;—or they separate and return to their primal elementary state, and thus become the destroyers of all the fleeting forms which pass like shadows through—

"The boundless realm of unerring change."

Thus, *matter*, in its ultimate nature, is as mysterious as *spirit*. There is an occult potency prevailing in each and every atom and molecule, and with regard to this inherent energy one of our greatest modern scientists remarks: "As to how matter came to have this *power*, I have never ventured an opinion," and Herbert Spencer observes: "However we may differ on other points of belief, one thing is sure, that we stand in the presence of an infinite and eternal ENERGY, from which all things proceed."

This unknown Power, or Principle, or "Spirit of the Universe" it is, which gives motion and life to all things; and it is this all-prevailing Power that lends

its wondrous properties and potencies to the measurless and wondrous entity of Light. Surely, if even these material powers are utterly beyond our comprehension, the uninspired and agnostic defender of the "Evolution Theory" spoke candidly and sincerely, when, baffled by the vain efforts of his human reason to search out the mystery of the "Great First Cause," he shrank back, blinded by the glory of immensity, and termed God, the "UNKNOWABLE."

For without a light of Revelation we sink into nothingness, even as when the physical light is veiled from our eyes, we grope in darkness. From atoms to worlds—from the mote that floats in the sunbeam, to the Sun that rolls through Space, all is mystery—and all incomprehensible to the finite mind of man, which cannot trace out "the way where light dwelleth."

"What," says Victor Hugo, "is that little point of light faintly visible in the evening sky? It is a star. What is that star? A sun—the centre of a system of worlds—a universe. What is that universe? *Nothing*. Yet it is infinitely greater *to be* nothing, than *not to be*. "For life," as the poet says, "brings us into relationship with the 'infinity without, infinity within,' and makes us a part of the eternal."

Let us take, for example, the infinite wonders that Light makes manifest *within* us. Each eye is a photographer's *studio*. Here are all the instruments of his Art. Here are the lenses of flawless crystal; within is the *camera obscura*, in which the pictures of everything we see are constantly being taken upon the sensitized plates of the *retina*. Anon, comes a swift messenger from within, summoned by the telegraphic wire of sensation, the optic nerve, who carries those finished pictures to the brain-galleries, in which they are hung up for Memory's eye to gaze upon in the future years of life. Some fade away in time, but others remain distinct and vivid, unaltered by the lapse of years. That picture of the old homestead, where we passed our happy years of childhood. That mother's tender face. The features of some loved one

of early days, who perished in her young and ephemeral beauty, long ago. Ah! *these* pictures do not fade. The light of other days' has impressed their images all too deeply there, within that shadowy chamber of the brain, where the mind sits gazing on them, while Memory restores their faded lineaments. Yes, these are some of the wonders that *light* makes manifest within us; for all is infinitely wonderful—a mystery of immensity, forever hidden, save from Him who is "the light of men."

Engaged in a profession, the principal element of which is this marvellous thing, Light—guiding, directing and studying its effects and powers—the photographic artist should always be worthy of his refined, æsthetic and exalted calling, so intimately connected, as it is, with the highest branches of modern science. He should be a *chemist* of no mean capacity, that he may be familiar with photography, and with the various elements and compounds which are susceptible to the actinism of the solar rays. He should be a respectable astronomer; for the varied phases of the planets, the spectral analyses of the light of stars, the photospheres, and haloes, and *penumbrae* of suns and moons are imaged by his Art. In short, as one whose commodity is *light*, he should himself possess an illumined intellect, and be not not merely a "picture taker," but a *scientist*, a thinker and a true artist—a painter, who dips his science-guided pencil in the tints of the sunbeam, and selects his subjects from all the boundless regions pervaded and permeated by the IMMENSITY OF LIGHT.

ONE of the necessities and luxuries also of the toilet table is a bottle of water in which you put as much powdered borax as will dissolve; keep putting it in until it begins to fall to the bottom and remains there. When you take your bath, or simply wash your face and hands, pour a little of this into the washbowl. It softens the water and removes soil without making the skin rough.

Subscribe for the American Journal of Photography.

The Photographic Convention at Cincinnati.

The following awards of prizes were made by the Committee, as set forth in their published Report:

For first prize on work, 11x14 and larger, F. W. Guerin, St. Louis, Mo.

For first prize for best collection cabinets and other sizes below 11x14, J. E. Halle, Seneca Falls, N. Y.

For first prize for best collection of views, J. Landy, Cincinnati, Ohio.

The report in concluding says:

"Your Committee would recommend honorable mention of the following exhibits:

Gilbert & Bacon, Philadelphia, Pa.; O. P. Scott, Quincy, Ill.; Blessing & Kuhn, Baltimore, Md.; H. N. Hardy, Boston, Mass.; D. A. Clifford, St. Johnsbury, Vt.; P. M. Pausch, Newark, Ohio. Had Mr. Cramer permitted the collection made by his operator, Mr. Kreuger, to be entered for competition, it would certainly have secured the prize, and should have special mention. Respectfully submitted,

[Signed]

JOSHUA SMITH,
W. H. POTTER,
G. M. CARLISLE,
C. T. STUART,
S. J. DIXON.

Committee on Awards.

THE late Photographers Convention, at Cincinnati, made, we think, an excellent selection in its election of officers. James Landy, of Cincinnati, chosen to be President of the Association, and Leo Weingartner, of the same city, who was elected as permanent Secretary, are both gentlemen eminently fitted to fulfil the important duties to which they are called, and both are endowed with those sterling qualities of heart and mind which are entitled the general esteem. They have our best wishes and congratulations, which we also extend to the other officers chosen.

The out-going President, Mr. J. H. Kent, fulfilled all the duties of his prominent office with marked ability, and has won for himself high eulogisms from his colleagues and the press. His administration was able, energetic, and generally satisfactory to all concerned, as was also that of his associate officials.

It is stated that many of the members of the Cincinnati Convention, came thither on bicycles. A new "mount." Not furnished by A. M. Collins & Co.

THE (C. C.) LUBRICATOR is the best Burnishing Enamel now known. It gives the finest polish to the print, does not absorb moisture and become dull, as the soap lubricators do. No photographer can afford to be without it. Anything that will improve his work, he should have by all means. The cost is merely nominal, one box, 50 cents, lasting an ordinary gallery, a whole year.

DEVOE'S POSITION CHAIR.—Already introduced to the leading stock dealers will be called for by photographers. The chair with No. 1 back attachment is of handsome design and inviting to sitters by its secure and comfortable appointments.

LOCKWOOD'S PHOTO. CLIPS. We have always in stock.

OSBORNE'S BACKGROUNDS.—New designs for the Spring trade. Can be used with interior or exterior grounds already in gallery. The combination thus formed produces appearances of entire new attractions.

GEM ALBUMS. Special manufacture Leather bound with tuck, holding 96 gems price \$6.60 per dozen, \$50.00 per hundred.

HANDY ADHESIVE PAPER STRIPS—100 feet in a box—as substitute for mucilage, dextrine or paste. Always ready and no trouble. Price 15 cents per box.

MCCOLLIN'S BERLIN VIGNETTING PAPER, used by all first class photographers. Price 20 cents per doz., 35 cents per quire, \$6.25 per ream.

AMATEURS IN PHOTOGRAPHY can have practical instruction in the Wet or Dry Plate Process, also in Printing, Toning, Retouching, etc., at their own residences. Printing and Finishing for amateurs at reasonable prices. All communications by mail promptly answered. W. Klauser, 128 West 123d St., New York.

THE NEW INTENSIFIER works wonders with thin negatives. Negatives that would be considered useless on account of their thinness, can be, by this new intensifier, brought up to good printing quality. There is but one operation required to complete the intensification. Give it a trial. Price \$1.00 per bottle. For sale by Thos. H. McCollin, 635 Arch street, Phila.

NOTICE OF REMOVAL

On and after May 1st, 1884, our address will be 216 E. Ninth St. New York.
At the same date the Chicago Office will be discontinued.

Ye Monthlie Bulletin OF L. W. SEAVEY, Hys Workeshop, No. 8 Lafayette Place, New York.

1884.

Seavey's report on his own Exhibit at the Milwaukee Convention.

"Our Greatest Show on Earth" proved a great success, see magazine and newspaper reports. It consisted of a massive frame, ten feet in height and sixty feet in length, and with its annexes was filled with works of leading Boston, New York, Philadelphia and Baltimore photographers, viz: Pearsoll, Gilbert & Bacon, Morens, Falk, Mova, Ritz & Hastings, Burey, Pach, Rockwood, Hardy and Sarvony. We will supply 8x10 photo's at 75 cents each, or a set of all the sections, \$5.00.

Our Combination Modern House and Door Step met with a good reception. Complete. \$60.00.

The Hedge-fence and Stone Posts pleased from the fact of its being a new accessory. \$12.00.

1883 Rustic Double Bridge was pronounced our best to date. \$20.00.

Our Boxes of Background Pastels were eagerly bought by those having scratched or water stained backgrounds, sent by mail on receipt of \$1.50.

The Profile Rustic Stone Wall, in four sections, captured the spectators who witnessed the demonstration of its numerous combinations. \$13.50.

The Profile Canoe, double sided, Indian and Canadian, proved popular with the North-western Photographers. \$5.00.

Our Plage Negatives were great successes, the stock of five dozen 5x8 were quickly disposed of at \$1.00 each, and many orders taken for duplicates and 8x10's at \$1.50. Their popularity exceeded our expectations. Orders promptly filled.

Our Branch Office and sample room, 243 State St., Chicago, was opened August 13th, Mr. M. M. Govan, Manager. Visitors in Chicago are requested to call. All of which is respectfully submitted,

LAFAYETTE W. SEAVEY.
Headquarters and Studio,
8 Lafayette Place, New York.

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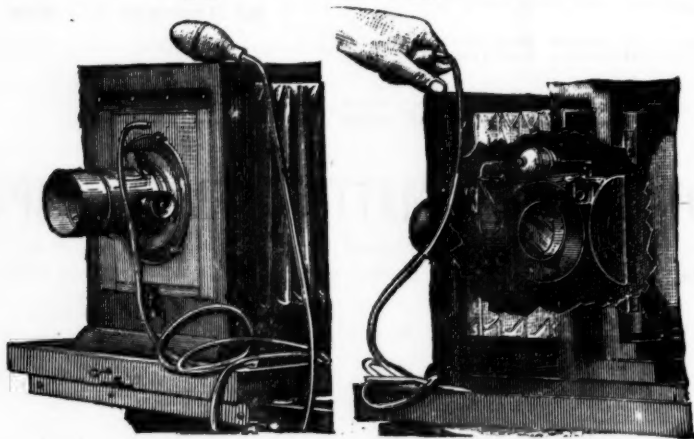
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 1 Matched Pair C. C. Harrison Stereo Lens, per pair 18 00
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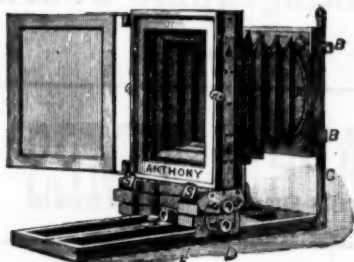
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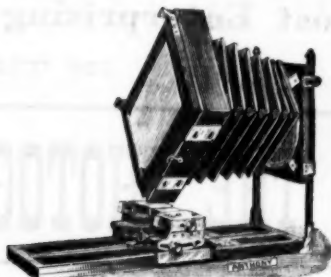
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